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FROM THE MUSEUMS

THE Metropolitan Museum has added to the collection of American bronzes, to which I referred last month, some examples by foreign sculptors, which include "The Sluggard" and "Needless Alarms," by the late Lord Leighton; "Peace," by the late E. Onslow Ford; "Eve," by Thomas Brock; "Tragedy and Comedy" and "Perseus," by Alfred Gilbert, and "Spring" and "The Age of Innocence," by Alfred Drury.

A further development of the sections which are more or less related to the industrial arts, and are of great service to artisan students, is found in the acquisition of a collection of pewter, principally of Austrian, French, Flemish, and German make of the seventeenth, eighteenth, and nineteenth centuries. Of the one hundred and eighty pieces, domestic utensils predominate, although a few of the pieces

were made for ecclesiastical ceremonials.

The Coles tapestries have been hung in the main hall, where they are seen to far greater advantage than before.

Sir William C. Van Horne has presented the museum with one of the best of William M. Chase's paintings, his "Carmencita."

The Brooklyn Museum has many patrons who supplement with loans the collections owned by the museum. Messrs. A. Augustus Healy, Charles A. Schieren, Carl H. de Silver, George Foster Peabody, Col. H. T. Chapman and others have enriched the Museum exhibits in this way.

Recent purchases have been "After the Rain," by Paul Cornoyer; "The Lazy Sea," by Emil Carlsen; "Dreamland," by Henry Golden Dearth; and "The Fugitive," by Thomas Couture.

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The Collector and Art Critic

The newly built art museum in Indianapolis, known as the John Herron Art Institute, will be opened this fall with a fine exhibition, which is now being organized by the director, William Henry Fox.

From time to time a group of twenty-five or thirty of the beautiful Van Gravesande etchings which Mr. Charles L. Freer gave to the Museum at Detroit, Michigan, last year, will be placed on view. This is considered one of the finest collections of these etchings and drypoints in the country, the only others comparable to them being those owned by the Lenox Library of New York, a gift of the late Samuel P. Avery, and the famous collection of Howard Mansfield, of New York.

The Pennsylvania Academy of the Fine Arts has lately acquired a fine example of the landscape work of the late William L. Picknell, the gift of his widow. It is a

large oil painting entitled "The Road to Nice." Another acquisition of the Academy is the Charles W. Peale portrait of Francis Scott Key, which has not yet been hung. Nearly fifty paintings and marbles were left to the institution by the late Mrs. Lenah Harrison, who had given some treasures during her lifetime. Some of the portraits will be added to the Academy's portrait gallery, and the collection will be named after Joseph Harrison, Jr. It is valued at \$100,000. The paintings will soon be turned over to the Academy.

Henry Whelen, Jr. was unanimously elected president of the Academy of the Fine Arts at the annual meeting of the Board of Directors, held last month. Mr. Whelen, who for sixteen years has been treasurer of the Academy, is regarded as a peculiarly desirable successor to Mr. Coates. He is the owner of one of the finest collections of engravings and

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Among the Museums

Washington prints in existence, having acquired the principal part of the Washingtoniana which belonged to his father-in-law, Washington S. Baker.

After years of waiting, actual work on the new Museum of Art to be built in Cleveland, Ohio, is about to commence.

The building committee of the commission in charge of the funds recently announced that the firm of Hubbell & Benes had been selected as local architects for the building. Edmund H. Wheelwright, of Boston, has been designated as consulting architect.

L. E. Holden, chairman of the building committee, recently made the following statement:

"The building committee's members feel assured that the designs and the work which will be furnished to the people of Cleveland in the new Museum of Art will be of high character and eminently satisfactory to the memory of the donors of

the money and to the people, for whose education in art the building is to be erected. The architects are at work on the plans, and with them the board is studying the location, the desired approaches to the building and the adaptation of the structure to the purposes for which it is intended and to the beautiful surroundings in Wade Park. They trust that at no distant day Cleveland will have a Museum of Art of which all the people will be proud."

The trustees of the Boston Museum of Fine Arts have issued a small quarto hand-book, which contains numerous, and rather poor, half-tone illustrations of the principal objects on view. The division and arrangement is logical and the book gives an excellent survey of the museum's treasures—that is, to the reader. The visitor will perhaps have difficulty in finding the objects mentioned, especially in the departments of Assyrian

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The Collector and Art Critic

and classical art. Some valuable data is given in the back of this useful volume. The portrait of the late General Charles G. Loring, the first director of the museum, painted by Edmund C. Tarbell, is now on exhibition. I was fortunate enough to see it on a recent visit to the Museum and pronounce it a magnificent example of portraiture. Bearing in mind that this is a post-mortem document, it is manifest that the artist's intimate personal acquaintance with General Loring enabled him to reproduce absolutely his characteristic expression of kindly good-humor. It is a sympathetic work, executed with great skill and artistry.

The Art Institute of Chicago has issued its twenty-seventh annual report, bearing evidences of prosperity and successful management. Alphonse Mucha, to whose exceptional teaching ability I called attention sometime ago, has been engaged as an instructor in the schools of the Institute.

The autumnal announcement of the exhibitions, lectures, etc., to be held during the coming season offers a delectable menu to Chicago patrons of art.

An ambitious effort is being made by President Francis of the late Louisiana Purchase Exposition held in St. Louis to provide his city with an enlarged museum of art, for which he is asking a subscription fund of a half million dollars.

Unavoidable delay in the completion of the extensive addition to the Carnegie Institute Building has made it necessary to change the date for opening the annual international exhibition from November 1 of this year, to April 11, 1907. This change was made because the trustees especially desired the exhibition to be held in conjunction with the opening and dedication of the building, which has been enlarged during the last two years to about six times its original size.

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